



The Sixty-sixth Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
2,676th Concert

**Great Noise Ensemble**  
Armando Bayolo, *artistic director and conductor*  
With Marcantonio Barone, *pianist*

May 18, 2008  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Barbara White

*Learning to See*

From the Meta-Matic Junk Heap

Bird

Irregular Metronomy

Bird

“... things the mind already knows”

Bird

Evan Chambers

*Rothko-Tobey Continuum*

Heather Figi, *violin*

Andrew Rudin

*Concerto for Piano and Small Orchestra*

Allegro presentimento

Adagio

Allegro gioviale

Marcantonio Barone, *piano*

World Premiere Performance

## INTERMISSION

Blair Goins

*Quintet*

Sensuously

Intensely — playfully

Warmly — joyously

Armando Bayolo

*Chamber Symphony* (“Illusory Airs”)

Hastening Spells

Chanson oubliée

Lieto Fine

This concert is made possible in part by funds provided by  
the Ann and Gordon Getty Foundation.

## The Musicians

### GREAT NOISE ENSEMBLE

With seven world premieres to its credit and ten more scheduled in the upcoming months, Great Noise Ensemble has as its mission the performance of new American works and the promotion of local talent in contemporary music. The ensemble was formed in the summer of 2005, when a call went out on Craigslist.com from composer and conductor Armando Bayolo. Seven Washington-area musicians who were equally passionate about new music answered the call, and from this core group the ensemble has grown to include twenty instrumentalists and two singers.

In its first season, Great Noise Ensemble presented concerts throughout the Washington, DC, area and at Shenandoah University. During its second season, it served as the ensemble-in-residence for the local chapter of the American Composers Forum and was nominated for a Best New Artist award by the Washington Area Music Association. This season, the group has been invited to perform at the Second Annual Capital Fringe Festival and at Catholic University, in addition to this performance at the National Gallery.

The members of Great Noise Ensemble are:

Andrea Vercoe, *violin*

Heather Figi, *violin*

Annelisa Guries, *violin*

Rebecca Kletzker, *viola*

Sarah Biber, *cello*

Matan Mintz, *cello*

Joel Ciaccio, *bass*

Sacha Place, *flute*

Yeong-Su Kim, *oboe*

Katherine Kellert, *clarinet*

Alan Michels, *bassoon*

Kevin McKee, *trumpet*

Heidi Littman, *horn*

Amy Stephens, *horn*

David Miller, *trombone*

Blair Goins, *tuba*

Mark Sylvester, *guitar/banjo/mandolin*

Jennifer Jackson, *piano*

Molly Orlando, *piano*

Peggy Houng, *harp*

Glenn Sewell, *percussion\**

Tom Wagner, *percussion\**

\*Guest performer

## ARMANDO BAYOLO

Born in 1973 in Santurce, Puerto Rico, to Cuban parents, composer and conductor Armando Bayolo began musical studies at age twelve. At age sixteen he began his studies at the prestigious Interlochen Arts Academy in Interlochen, Michigan, where he first began the serious study of composition. He holds degrees from the Eastman School of Music (Bachelor of Music, 1995); Yale University (Master of Music, 1997); and the University of Michigan (Doctor of Musical Arts, 2001).

Bayolo's music encompasses a wide variety of genres and includes chamber and orchestral music as well as works for solo instruments and voices. He looks forward to the world premiere of his *Concerto a due* for guitar and violin in Washington, DC; performances of his *Chamber Symphony* ("Illusory Airs") by the Great Noise Ensemble at the Capital Fringe Festival and in Syracuse, New York; presentation of *A Kind of Standoff* by the Percussion Plus Project at Depauw University in Greencastle, Indiana; and the premiere of *Colorfields* by the Hamilton College Orchestra, Heather Buchman, conductor.

Bayolo is the founding executive and artistic director of Great Noise Ensemble, which in just three seasons has become one of the most important forces in contemporary music in the Washington area. He has been featured on Public Radio International's *Studio 360* and National Public Radio's *Fresh Ink*. In 2006 he joined the music faculty at Hamilton College in Clinton, New York, where he teaches composition, music history, and music theory as a Consortium for a Strong Minority Presence Fellow.

**MARCANTONIO BARONE**

Marcantonio Barone has performed as soloist with major orchestras on four continents and has given solo recitals at the National Gallery and at renowned concert halls in London, Moscow, New York, and Saint Petersburg, among other North American and European cities. He performs regularly with 1807 and Friends, the Craftsbury Chamber Players, the Lenape Chamber Ensemble, and the Wister Quartet. He also appears frequently as a guest artist at the Delaware Chamber Music Festival and the Philadelphia Orchestra Chamber Music Concerts. He serves as head of the piano department and assistant director of the Bryn Mawr Conservatory of Music and teaches piano and chamber music at Swarthmore College. Prior to his graduate studies with Leon Fleisher at the Peabody Conservatory of Music, where he was awarded the artist diploma in 1985, Barone studied with Eleanor Sokoloff at the Curtis Institute of Music. Among his other distinguished teachers were Taylor Redden, Harriet Elsom Rothstein, Leonard Shure, and Susan Starr.

## Program Notes

Composer Barbara White received a bachelor of arts degree from Harvard University and Radcliffe College and master of arts and doctor of philosophy degrees from the University of Pittsburgh. She is an associate professor in the music department at Princeton University, which recently awarded her a Harold Willis Dodds University Preceptorship. Compositions by White have been commissioned by the American Composers Forum, the Fromm Foundation, the Koussevitzky Foundation, the New York New Music Ensemble, the National Endowment for the Arts, and the Philadelphia Orchestra. Recent honors and awards have come from the American Academy of Arts and Letters, the Guggenheim Foundation, and the Radcliffe Institute for Advanced Study.

About *Learning to See*, which was commissioned and premiered by Boston Musica Viva in 2000, White writes: “[It] translates my experiences of visual art into the sonic realm. As I composed the piece, I focused on the journeys of four twentieth-century artists, paying particular attention to their formal preoccupations as well as to the evolution and unfolding of their individual aesthetic attitudes. The six movements share a predilection for simplicity, economy and brevity, but like the paintings and sculptures they emulate, they are quite diverse. There is a musical machine featuring ‘junk percussion,’ a formalist fabrication of tangled lines and sharp points, and a set of progressively leaner variations. One movement is built almost entirely out of brief references to other music.”

Evan Chambers is currently an associate professor of composition at the University of Michigan and serves as resident composer with the new-music ensemble Quorum. His 2007 orchestral song cycle, *The Old Burying Ground*, was performed in Carnegie Hall in February 2008, and has been recorded for release later in the year. Chambers’ compositions have been performed by the Albany, Cincinnati, Kansas City, Memphis, and New Hampshire Symphonies. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been

recognized by the American Academy of Arts and Letters, the American Composers Forum, the Luigi Russolo Competition, the National Association of Composers USA, the Tampa Bay Composers Forum, and Vienna Modern Masters. He has been a resident of the MacDowell Colony and has received individual artist grants from the Arts Foundation of Michigan, ArtServe Michigan, and Meet the Composer. Recordings of his music have been released by Albany Records, Cambria, Centaur, Clarinet Classics, Equilibrium, and the Foundation Russolo-Pratella.

Describing his *Rothko-Tobey Continuum*, the composer says: “The title refers to the artists Mark Rothko and Mark Tobey. I have often felt that the work of these two painters was related in spirit, approaching a similar sensibility through different means—luminous floating planes in Rothko’s work, and highly charged calligraphic line in Tobey’s paintings. With this in mind, I have constructed the piece around two contrasting treatments of the same musical material, treatments that were inspired by, but are not imitative of the distinctive character of the paintings. There is a lyrical quality to the work of both men, in spite of the abstractness of the images that they produced—this manifests itself in the melodic line of the solo part. The taped material was generated using the algorithmic composition program M; all of the note data was generated by processing the four chords that end the piece. The work was completed in July 1992 (originally for violin and live performance system) using a Macintosh computer and a Yamaha SY99 synthesizer.”

Andrew Rudin is a Texas-born composer of Swedish ancestry whose many contributions to the literature of electronic music brought him early recognition. His orchestral and chamber music has been performed throughout the United States, and he is the recipient of many grants and awards. His *Il Giuoco*, the first large-scale work for Moog Synthesizer, was chosen to represent the United States in the Fifth Paris Biennale in 1966.

His synthesized music is heard in the soundtrack of the film *Fellini: Satyricon*, and his *Tragoedia* was the second piece of electronic music to be commissioned by Nonesuch Records. Rudin has composed ballet scores for Alwin Nikolais, the Dance Theater Workshop, Jeff Duncan, Louis Falco, the London Contemporary Dance Theatre, Murray Louis, and the Pennsylvania Ballet. He has written incidental music for Tennessee Williams' *Outcry* and numerous scores for public television. He has taught on the faculties of the Juilliard School of Music and the Philadelphia College of the Performing Arts, where he is the founding director of the Electronic Music Center. He is currently on the faculty of The University of the Arts in Philadelphia. His music is published by Associated Music Publishers and Skâne Hill Music.

About his *Concerto for Piano and Small Orchestra*, Rudin notes: "[It] was completed this past February at the MacDowell Colony at the express request of Armando Bayolo, and specifically for this concert of the Great Noise Ensemble. The three traditional movements present three varied emotional worlds, and a trajectory from the rather ominous [and] later aggressive tone of the first movement through the more meditative and melancholy second movement to a concluding jovial finale full of 'tongue-in-cheek' and small jests. Each succeeding movement is about two minutes shorter than its predecessor. My admiration for the concerti of Bartok and Prokofiev is likely apparent in the first movement, as is the tip of my hat to Beethoven and Ravel in the second. The exceptionally thoughtful yet virtuosic skills of pianist Marcantonio Barone gave me a wonderful opportunity to attempt not only a virtuoso showpiece but simple expressivity. I hope also that it proves to be, quite simply, 'fun.'"

Blair Goins earned a bachelor of music degree in composition in 1985 at the Eastman School of Music, with the tuba as his primary area of study. Two years later, he was commissioned by the University of Vermont to compose a work for full orchestra in celebration of Martin Luther King, Jr. Since moving to Washington, DC, in 1988, Blair has performed with the Modern Brass Trio, the Monumental Brass Quintet, the Takoma Park Symphony Orchestra, the



Smithsonian Jazz Masterworks Orchestra at the Lincoln Theater, and the Whitworth Brass Ensemble on the Kennedy Center Millennium Stage. For four years, beginning in 1990, he was the tuba instructor and one of the music theory teachers at the Duke Ellington School of the Arts. Goins enjoys performing, arranging, and composing chamber music for a variety of creative instrumentations.

On the subject of *Quintet*, Goins observes: “Most of my music is not inspired by anything other than the music itself. I attempt to compose what sounds good. I continue to revise my original ideas until I myself am moved by what I write. I do not offer technical descriptions or explanations for what or how I write—I achieve success if the music stands on its own in resonating with others. All of this applies to *Quintet*, except [that] this work is truly inspired by Love and its various expressions. I believe Love is the source of everything good. I hope this quintet is no exception.”

Armando Bayolo comments on his *Chamber Symphony*: “The subtitle, ‘Illusory Airs,’ refers to a melody that, while providing the basis for all of the melodic and harmonic material in the entire symphony, is never fully heard in the piece. In this way, the Chamber Symphony evokes the ways in which we are increasingly connected to people throughout the world through wireless communication and the internet, yet at the same time remaining surprisingly and increasingly isolated from one another in physical space. The first movement, *Hastening Spells*, is primarily concerned with a process of pulse acceleration while maintaining an even tempo throughout. The result is a piece of increasing tension as events occur at progressively hastening rates. This gives way, without pause, to a more lyrical movement, *Chanson oubliée* (Forgotten Song), which presents a transformation of the ‘illusory air’ at the symphony’s core. The effect is of hearing a melody at once new and familiar. Throughout this ‘forgotten song,’ the percussion, guitar, and piano (which throughout the symphony work together as a rhythm section) provide bell chords, which serve as a ground bass for the evolving aria.

The title of the finale, *Lieto Fine*, refers to a type of finale usually found in eighteenth-century symphonies. This is the traditional ‘happy ending,’ lithe and vibrant in character, that so frequently finishes the major-key symphonies of Haydn, Mozart, and Beethoven. The term here is meant somewhat ironically, as the apparent joy prevalent in the movement’s rhythmic vitality is obliterated by the return of the first movement (itself a move reminiscent of nineteenth-century symphonic models, particularly Brahms’ *Third Symphony* and Tchaikovsky’s *Fourth Symphony*). Once the somberness of the first movement has been reintroduced, the finale cannot return to the mood of careless abandon in which it started, despite the valiant efforts of the woodwinds and rhythm section. The symphony ends on a lonely, unresolved note.”

Next Week at the National Gallery of Art

**Traditional Afghan Music**

Ensemble led by Vaheed Kaacemy, *vocalist*,  
and Quraishi, *rubad player*

May 25, 2008

Sunday afternoon, 1:00–2:00 pm

West Building, East Garden Court



**Children's Songs from Afghanistan**

Children's chorus led by Vaheed Kaacemy, *vocalist*,  
and Louise Pascale, *songbook author*

May 25, 2008

Sunday afternoon, 4:00–4:30 pm

East Building Auditorium

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of  
the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*Mailing address*  
2000B South Club Drive  
Landover, MD 20785

[www.nga.gov](http://www.nga.gov)